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DON JUAN;

OR

The Libertine Deſtroy'd.

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DON JUAN;

OR,

The Libertine Deſtroy'd:

A TRAGIC PANTOMICAL ENTERTAINMENT,

IN TWO ACTS:

AS PERFORM'D AT THE

Royalty Theatre,

WELL-STREET, GOODMAN's-FIELDS.

Revived under the Direction of Mr. DELPINI.
The Songs, Duets and Choruſes Mr. REEVE.
MUSIC compoſed by Mr. GLUCK.
The Scenery, Machinery, &c. deſigned and executed by
Mr. DIXON.

LONDON:
PRINTED for Mr. DELPINI; and ſold by A. CLEUGH, No. 23, Ratcliff-Highway; C. STALKER, Stationer's-Court, Ludgate-Street; and at the Theatre.

MVSEVM
BRITAN
NICVM

AN

ADDRESS

To the Public in general, and the Friends of the ROYALTY THEATRE in particular.

AMONG the different ſpecies of Dramatic Entertainment with which the ſtage abounds that of Pantomime, or continued repreſentation by means of dumb ſhew; in former times held a very diſtinguiſh'd place; nor is it to be wonder'd at, that this mode of conveying Amuſement by the eye alone, aſſiſted as it was by the wonderful excellence and ſplendor to which it arriv'd under the conduct of the celebrated Mr. WOODWARD,

ſhould become ſuch a favorite—for at the time the eye is delighted, the underſtanding is employed in thoſe ſentiments and that language which is wiſely left for the ſpectator to ſupply; thus by rendering all a party concerned in the compoſition, it ſtands a better chance of pleaſing all.

With reſpect to the legendary tale now offered to the public, it was firſt produced by Mr. Garrick ſeveral years back on the boards of Drury-lane Theatre, where it was repeatedly repreſented with the moſt unbounded applauſe.

Actuated by thoſe ſentiments of gratitude for the encouragement and protection of a generous public, which every perſon connected with Mr. Palmer muſt feel, C. Delpini

ventures to contribute his mite for this entertainment and approbation.

Abounding as this entertainment is with various and arduous Incidents, he may therefore be deem'd unequal to the taſk of rendering the preſent attempt in Goodman's Fields equal to its former excellence in Drury-lane,—to this he can only reply—that relying on the abilities of the performers in general, and on the powerful ſupport of Mr. Palmer in particular, he hopes to enſure a character he ſhall always ſtudy to merit—of being the Public's

Grateful and very

Humble Servant,

C. DELPINI.

DRAMATIS PERSONÆ.

Don Juan, - - - Mr. PALMER.

Commandant, - - Mr. HUDSON.

Don Fernando, - - Mr. W. PALMER.

And Scaramouch - Mr. DELPINI.

Donna Anna, - - Mrs. GIBBS.

Fiſherwomen, Miſs. BURNET & Mrs. FOX.

Dancers, Furies, &c. &c.

DON JUAN.

ACT THE FIRST.

SCENE

A Street, with the Commandant's Palace.

TIME, *Dark Night.*

DON JUAN, (who is in love with the Commandant's Daughter, Donna Anna,) enters in diſguiſe, with Scaramouch, his Servant, with a dark-lanthorn—Don Juan endeavors to get admittance into the palace, and while reconnoitering for that purpoſe, is interrupted by the entrance of the Commandant and his Attendants—Don Juan and Scaramouch retire unperceiv'd by them—Donna Anna and her Maid coming out of the palace, her Father preſents her Lover to her, and ſurpriſes her with the agreeable news of

their being to be united on the morrow—Donna Anna gives privately a letter to her Maid to be deliver'd to her Lover, appointing him to entertain her with his uſual ſerenade under her window—Don Juan having thrown off his diſguiſe re-enters with his Servant, and welcoming the Commandant, enters into converſation with him —In the interim Don Fernando, the Lover, reads the letter, and haſtening to obey the contents, drops it while putting it into his pocket—Scaramouch privately picks it up, and the Commandant and his Daughter retiring into the palace, Scaramouch ſtops his Maſter and opening his dark lanthorn gives him the dropt letter,—Don Juan upon reading it determines to ſupply the Lover's place, and thereupon haſtens to procure a company of Muſicians, and diſpatches Scaramouch to bring a ladder—Don Fernando now returns with the Muſicians, who ſtrike up a ſerenade.

Donna Anna appearing at the Window is ſeen quite delighted at this proof of attention in her Lover—But their happineſs is of ſhort duration. —The voices of people approaching are heard, and Donna Anna beſeeches her Lover to retire for fear of danger, who complies with her requeſt, and each depart—Don Juan enters in diſguiſe, Scaramouch carrying the ladder, and Muſicians following—He orders Scaramouch to ſing.

SONG by Mr. DELPINI.

See that pretty Creature there;
Oh, how Handſome, Oh, how Fair!
Oh, how Handſome, Oh, how Fair!
Oh, how Handſome, Oh, how Fair!
Kiſs me Love, I pray now do:
Kiſs me Love, I pray now do:
Give me one, give me one;
Give me one, and I'll give two:
Give me one, and I'll give two.

How a ſmack wou'd do me good:
Raiſe my Spirit, fire my Blood;
Raiſe my Spirit, fire my Blood;
Raiſe my Spirit, fire my Blood.
Kiſs me Love, I pray now do:
Kiſs me Love, I pray now do:
Give me one, give me one;
Give me one, and I'll give two:
Give me one, and I'll give two.

Donna Anna ſuppoſing her Lover to be return'd, re-appears at the window, and (the darkneſs of the night favoring the deception) ſeems exceedingly pleaſed as before—The Lover upon reconnoitering beholds this, and, fired with jea-

louſy, enters haſtily, and attacking Don Juan falls in the engagement—Don Juan immediately ſeizing the ladder aſcends the palace window in purſuit of Donna Anna, who terrified at the rencounter, had retired, the reſt dreading the conſequences of the murder, in confuſion diſperſe.

SCENE II.

A Chamber within the Palace having two Doors.

Don Juan enters in the dark, and finds his way to Donna Anna's Chamber, who terrified brings her Father, by her cries, to her aſſiſtance. Don Juan and the Commandant entering from the two doors at the ſame time meet; a duel enſues, in which Don Juan leaves the Commandant dead, and immediately makes his eſcape out of the houſe—Donna Anna hearing the claſhing of ſwords, comes forward with her attendants, and ſeeing the dead body of her father, unable to bear the ſhock, faints over him.

SCENE III.

A Street.

Don Juan meets Scaramouch (who in great diſtreſs has been waiting for him) and terrified at the enormities he has juſt been guilty off, relates them to him. He is perſuaded by Scaramouch to ſave himſelf by flight: in the mean time the alarm being given by the Servants of the Houſe; ſome Gentlemen attended by Alguziles, enter the Houſe, and returning confounded at the murder diſperſe in purſuit of the Aſſaſſin.

SCENE IV.

A View of the Sea, a Ship at a diſtance, Boat upon the Beach.

SONG by Mr. ARROWSMITH.

Come jolly Boys, that Sailors be;
Who oft have plough'd the dang'rous Sea:
And when you hear the whiſtling Wind,
Still think of her you left behind:
Still let her bleſſed Image near;
Preſerve your faithful Heart from fear;
And to the Breaſt the Tablet keep,
Thro' all the dangers of the Deep.

Come, come jolly Boys, who Sailors be,
Who are ſo happy and ſo free:
The luckleſs Landſman's quiet mind,
By Home or Wife is oft confin'd;
Whilſt we, tho' dreaded Thunders roll,
That know no power to ſhake our Soul:
O'er diſtant Scenes in Triumph hurl'd;
Still feel no limits but the World.

Don Juan enters--Is overtaken by Scaramouch, who informs him that the Alguziles are in purſuit of him. He bribes the Sailors to take him on Board, with his Man Scaramouch. Alguziles enter and enquiring of the Sailors after the Murderer; are by them miſled, and ſent in further purſuit of him, while the Sailors depart, laughing at and deriding them.

Two Fiſherwomen Enter and Sing.

DUET, Miſs BURNETT and Mrs. FOX.

Firſt Women.

Thus for Men the Women fair,
Lay the cunning, cunning Snare;
While like Fiſh, the Men will rove,
And with Beauty fall in Love.
What is Beauty but the Bait;
Oft repented when too late.

Second Women.

If too raſh to ſeize the Prize,
Now diſplay'd before their Eyes;
How you'll rue, when all is paſt;
Hymens hook, which holds you faſt.
E're you Marry, then beware,
'Tis a Bleſſing or a Snare.

They afterwards proceed to mend their fiſhing nets when a dreadful Storm, with Thunder and Lightning ariſes, and the ſhip is ſeen daſh'd to pieces on a Rock: Notwithſtanding the very Elements ſeem combin'd againſt Don Juan, on account of the enormity of his crimes, yet his uſual good fortune attends him and eſcapes by ſwimming--The Fiſher-women compaſſionating his ſituation, and ſtruck with his beauty, take him to their home, and the Storm ſubſides.—— Scaramouch is now ſeen riding on the back of a Dolphin, and declares to ſome of the Sailors who had eſcaped the danger, and who aſſiſt him to gain the Shore, that he owes his life to *the charms of his voice.*—He goes in ſearch of his Maſter, in company with the Sailors. Don Juan enters, accompanied by the two Fiſher-women, who are both in love with him; while one at each ſide of him, endeavours to allure him from the other; one of their Lovers meets them as he is ſhooting and ſeeing his Miſtreſs thus

employed attacks Don Juan, who in the ſcuffle wreſts his gun from him and kills him on the ſpot.—The Women grows outrageous, and while they are pulling him about Scaramouch and the Sailors' enter, amazed at finding him thus roughly handled. A mutual recapitulation of their paſt dangers, and eſcapes now take place, after which, Don Juan leaving Scaramouch to guard the Women departs with the Sailors.

SCENE V.

A Front Wood.

Don Juan croſſes the Stage.—Scaramouch and Fiſher-women enter, they teazing him to inform them where his Maſter is gone to—He produces a liſt of his Maſter's Miſtreſſes, and begs to know if he ſhall add them to the catalogue—provoked at his inſolence, they beat him—He runs they purſuing him.

SCENE VI.

A *Back Wood.*

A country Wedding, dance, &c.—Don Juan and Scaramouch enter.—Don Juan ſtruck with the

beauty of the Bride, watches an opportunity and ſeizing the Bride carries her off—Scaramouch always ready to follow the example of his Maſter, ſeizes the old Mother and carries her off in like manner.

The innocent Ruſtics are thrown into a general conſternation when they miſs the Bride, &c. and the Alguziles arriving at the ſame time in ſearch of Don Juan, a Scene of univerſal confuſion enſues.

End of the Firſt Act.

ACT THE SECOND.

SCENE I.

An Equeſtrian Statue of the deceaſed Commandant.—A Sanctuary near, which by a religious cuſtom of Spain protects all criminals from the offended Laws, which Don Juan avails himſelf of.

Don Juan and Scaramouch enter, the former tells his faithful Servant in iniquity, that he is now in a place of perfect ſecurity and has no longer any cauſe for fear.

The Alguziles ſtill purſuing them enter and Scaramouch beats them off,—when they finding they have reach'd a place of protection and not daring to violate it, yield to Neceſſity and retire. Scaramouch now complains of hunger, and his Maſter orders him to the Tavern to provide ſupper, Scaramouch on ſetting out for the Tavern diſcovers the Statue, and ſhews it to his Maſter, who views it diſdainfully, Scaramouch points out an Inſcription to his Maſter, which is on the pedeſtal, as thus,

BY THEE I FELL,
THY FATE'S DECREED,
HEAV'N WILL REVENGE
THE BLOODY DEED.

Who after reading it ſuperficially orders his man to repeat it to the Statue, as he

reads the Head moves,—in great diſmay Scaramouch acquaints his Maſter who diſbelieving him chides him for his folly, and deſires him to go and invite him to ſup with him, Scaramouch laughing approaches the Statue and delivers his meſſage ;—the Statue ſignifies conſent by again nodding with his head—almoſt aghaſt at this ſecond phenomenon, he aſſures his Maſter of the truth of it, who approaching in order to ſatisfy himſelf, the Statue nods three times. A ſudden emotion now ſeizes Don Juan, but quickly recovering he in deriſion throws his glove at the Statue by way of challenge, then departs for the Tavern, Scaramouch following greatly agitated at ſuch a ſight and happy to eſcape from it.

SCENE II.

Salloon in a Tavern.

Don Juan is diſcovered in company with ſeveral Ladies, one of whom ſings.

SONG, Miſs BURNETT.

1ſt.

I am informed ſince Life began,
Er'e Girl knew how to knit,

That Men and Fair together ran
To court a little bit.

2d.

Tho ſeveral may loud exclaim
And cry it is unfit,
Yet can you tell me where's the ſhame
To court a little bit.

3d.

And on my word to tell the truth
I freely would admit,
What ever gay and gentle Youth
Would court a little bit.

While they are amuſing him the Waiter enters and informs him ſupper is ready.

SCENE III.

Supper Room.

Don Juan enters with the Ladies—after a Fandango they ſet themſelves down to ſupper.—Scaramouch purloins a diſh of Macaroones from the table and ſits down on the floor—while all are enjoying themſelves a repeated noiſe is heard without, Scaramouch on being deſired to enquire into it, unwilling to part with his Macaroones endeavours to divert his Maſter's attention; the noiſe increaſing, his Maſter

peremtorily orders him to go, Scaramouch ſtill unwilling to part with his diſh riſes ſlowly but haſtily returns in the utmoſt terror, the Statue following him, Don Juan ſnatching his ſword and candle goes to meet it boldly—the Statue ſtill advances and follows Don Juan with awful ſteps round the Stage—at length the Statue ſeats itſelf at the table and Don Juan oppoſite it—the Ladies terrified at ſuch an Apparition make their eſcape, while Scaramouch not forgetting his meſs in the midſt of his fears, hides himſelf under the table. Don Juan ſtill callous to every thing but his paſſions, preſſes the apparition to eat which it refuſes, but at the ſame time invites Don Juan to ſup with him—the Statue retires Don Juan lighting him out, he then returns and laying his ſword and candle on the table looks for Scaramouch whom he finds under it in a ſtate of the moſt ludicrous terror; he endeavours to inſpire him with courage by informing him that the apparition is gone and that he himſelf is to ſup with him, departs for that Purpoſe.

Scaramouch more inclined for a hearty ſupper than encountering ghoſts, ſits down to eat. he diſcovers the Ladies thro' a door in an adjoining room and covers his head with a towel to frighten them.

SCENE IV.

A Street.

Don Juan enters,—croſſes the ſtage haſtily with the Ladies—Scaramouch in the rear laughing, the Waiter purſues him and charges him with ſtealing his Fowls, &c. &c.—they ſtrike one another and go out fighting.

SCENE V.

A diſmal Cave, Monuments, Bones, and the Statue.

Don Juan enters much agitated—Scaramouch following and enquiring with great curioſity where he is going?—The former diſcovers the Statue—aſtoniſhed as it were at Don Juan's callous behaviour—who delivering his hat and ſword to Scaramouch—advances towards the ſtatue, and while his Man is endeavouring to diſſuade him from his purpoſe, exclaims with harden'd intrepedity—" here I am—where do you " ſup?" the reply is,—" Monſter, have you " the audacity to enquire?——See my bones " if not ſatisfied—you may eat them." Don Juan regardleſs of all humanity and diſreſpecting even the Dead—ſeizes the relicts—breaks the bones and throws them at Scaramouch.—The Statue

now lays his hand upon Don Juan's ſhoulder, and ſeriouſly interrogates him about Heaven and Hell,—at the ſame time pointing to the former and recommending repentance—but Don Juan remaining ſtill obdurate—rejects with Arrogance the friendly admonition of the Spirit, who accordingly throws him on the ground and diſappears.

SCENE VI.

Hell.——Preparations for Puniſhment,—— ſudden flames of Fire, &c. &c.

Don Juan is diſcover'd riſing from the ground ſurrounded with Fiends--Furies--&c.—fear and remorſe ſeizing him—He tries every method of eſcape—but there being no poſſible means of evaſion, as Tormentors continually meet him—he kneels with fear and horror and ſupplicates Pluto for mercy ;—This being denied to a wretch void of all pity himſelf, he falls on the ground and becomes a prey to irreſiſtable fate :—The Furies now gather round him andthe Tyrant being bound in chains—is hurried away and thrown into the Flames.

F I N I S.

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